



# PROGRAM NOTES

U.S. Navy Music Program

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## Pioneers: A History of African-Americans in Navy Music Program

[Ed. – This feature is reprinted from an article in U.S. Navy Band's bimonthly newsletter, Fanfare. Article by MUC Michael Bayes, photo contributions and captions by MU1 Steve Carmichael. ]



*The B-1 Band, all African-American Navy Band, assigned 1942-1944 to the Navy pre-flight School at the University of North Carolina Chapel Hill performs a morning colors ceremony. The U.S. Navy B-1 Band was officially formed on May 27, 1942 by enlisting 44 of the most talented musicians in North Carolina.*

*On Sunday, Nov. 7, 2010, the Navy Band presented a program entitled "Pioneers of Navy Music: A History of African-Americans in the Navy Music Program" at the Smithsonian Institute's Baird Auditorium in the Natural History Museum. The program was conceived and written by the band's head archivist, Chief Musician Michael Bayes, with help from the Naval Historical Center, and included performances by several Navy Band musicians. The entire video of this presentation can be seen on the Smithsonian's YouTube channel at: [www.youtube.com/watch?vwBcZ4dOYATE](http://www.youtube.com/watch?vwBcZ4dOYATE).*

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# Da Capo



"Shipmates, this year is shaping up to be a very interesting year. Please keep up on your current events, as there are a lot of things going on that have the potential to affect us all. As we move into spring a lot has been happening these past three months.

Since the beginning of the year we attended the Texas Music Educators' Association (TMEA) conference where we met and spoke to hundreds of students and teachers. Also during this quarter we conducted a Tech-Assist site visit on board Navy Band Northwest and U.S. Fleet Forces Band. I would like to personally thank LCDR(Sel) Bruce McDonald, LT Pat Sweeten, ENS Kelly Cartwright, MUCM Kirby McDowell, and MUCS Jim Ramsey, and especially the men and women that make up these bands for their warm welcome and hospitality.

While at Navy Band Northwest, I had the pleasure of reenlisting MUCS Jim Ramsey and MU2 Christopher Bourgeois. My team truly appreciates the ability to travel to our bands, and especially values the opportunity to meet and speak with our Sailors. We continually are impressed by the professionalism, versatility, and level of talent of our Sailors!

## QUESTIONS & ANSWERS

While conducting these site visits, we always provide an opportunity in our all hands forum for Sailors to ask questions. One question that is often asked has to do with our Sailors desire to wear either the Navy Service Uniform (black and tans) or the Navy Working Uniform (digitized camouflage) for public performances. I know all of our Sailors have been told that we cannot perform in public with these two uniforms, but the question I receive has to do with the reasoning behind this decision. I can tell you that our Bandmasters have discussed this policy and decided what we thought was best, but since then, I have also gone out to "big" Navy to ask the question as well.

Specifically, I asked Navy Recruiting Command and the Navy Office of Community Outreach (CHINFO) what their desires were. Unanimously, the uniform of choice for our public performances is Service Dress. So you might say, "wait a minute, I have seen photos with Navy Musicians performing in the NWUs, how can that be?" Very simple, as our forward-deployed bands operate under the direction of the combatant commander for uniforms. Another possibility is our stateside bands' performances on their own base for an internal crowd, such as an MWR event. The key is that Service Dress uniform is the standard for public performances.

## ADVANCEMENTS

As you have seen, we are starting to come out of the hiring freeze that was in effect for our preferentially staffed activities. It is no surprise to me that the first few positions were filled by Sailors from the fleet. What this means for all hands is that we anticipate opportunities for advancement at all levels.

Make sure your record is up to date, and ensure you have put in the study time. The next promotion message could have your name on it!

## LDO SELECTIONS

Congratulations go out to MUC(SW) Luslaida Barbosa, currently stationed in the SEVENTH Fleet Band who will be commissioned 1 May 2012 as a Limited Duty Officer Bandmaster. BZ Shipmate!

That's it for now. Keep up the good work, keep making great music, and keep striving for the best!"

D. C. WHITHAM, LCDR, USN  
Head, Navy Music Program



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(901) 874-4316  
DSN 882-4316  
NAVY MUSIC PROGRAM (PERS-4014)  
NAVY PERSONNEL COMMAND  
1520 INTEGRITY DRIVE  
MILLINGTON, TN 38055-4014  
[erin.horn@navy.mil](mailto:erin.horn@navy.mil)

Assistant Commander  
Navy Personnel Command (PERS-4)  
**RDML T. M. SHOEMAKER, USN**

Head, Navy Music Program  
**LCDR D. C. WHITHAM, USN**

Editor, *Program Notes*  
**MU1 E. E. HORN, USN**



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*The following is the text of that presentation, edited for length:*

"Much of the power of our Freedom Movement in the United States has come from music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down." -Martin Luther King

These words, spoken by a pillar of American history, provide the sense of power that music has to open hearts and minds. As military musicians we see this first-hand. A 2005 State Department study suggested that the power of music and extending our culture abroad is equal to or greater than the "guns of the field" in winning the hearts and minds of a people. African-American Sailors have served the United States Navy since its inception and have seen first-hand the power that music brings to a nation. Unfortunately, until recently, their stories of struggle and sacrifice have been largely ignored.

Naval Historian Dennis Nelson once noted, "It is a remarkable fact that African-Americans were carried upon the rolls and records of the early American Navy without reference to racial identity." In the Navy, the need for able-bodied seamen has almost always superseded any racial boundaries and considerations. States such as Rhode Island, South Carolina and Georgia, among others, offered freedom to slaves if they fought for their new Navy. During the American Revolution, some 1,500 African-Americans served the Navy. African-



*Capt. Brian Walden greets Alton Augustus Adams, Jr., after a lecture-recital at the Smithsonian Natural History Museum. The concert illustrated the efforts to integrate African-American Sailors into the Navy during the early 20th century. U.S. Navy Photo by MUI David Aspinwall*



*Navy Band Great Lakes Soul Band "Lifeboat" entertains a Vietnam era crowd in downtown Chicago. During the Vietnam war when on community relations duty, it was typical to see Navy Bands in civilian*

One way racial tensions were manifested on ships during the Civil War was through the introduction of minstrels. The history of minstrelsy in America is clouded with all the emotions that encapsulate the race issues of the late 19th and early 20th centuries. Minstrel shows were probably the first form of musical theatre that was 100 percent American-born.

Through their work "A History of African American Theater", Errol Hill and James Hatch trace the roots of minstrelsy to the Irish and African communities. They suggest that, because these two cultures often lived in proximity to each other, the two rival groups would poke fun at each other through music and gestures. It was through this type of chiding that the minstrel was born. Hill and Hatch state that, "early minstrelsy was not only about race, but also class and region; it was as much anti-Southern as it

African-American musicians, like violinist John Marrant, were often used to sound battle stations, assist with drills, signal daily activities and entertain troops.

During the War of 1812, African-American Sailors comprised 10 to 20 percent of the total force in the Navy. These brave men stood toe to toe with their fellow Sailors in defense of our new independence. When asked about the quality of Sailor that was being sent to the Battle of Lake Erie, Commodore Isaac Chauncey echoed the sentiment of the Navy towards all when he said, "I have yet to learn that the color of skin, or the cut and trimmings of the coat, can affect a man's qualifications."

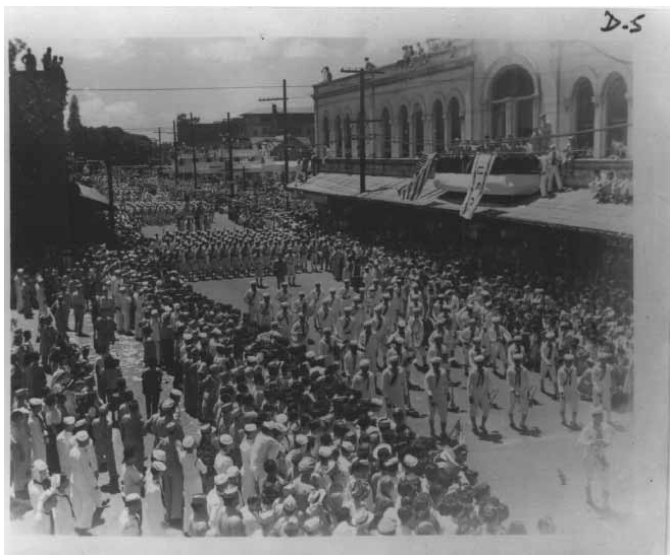
African-Americans continued to serve and fight for their country during the Civil War. In his paper entitled "Black Men in Navy Blue During the Civil War," Joseph Reidy concluded that at the height of the war some 23 percent of the United States Navy consisted of African-American Sailors. Again the need for able bodies exceeded any consideration of race. In 1861, Secretary of the Navy Gideon Welles began to allow former and runaway slaves to enter Naval service. He offered these Sailors the pay of \$10 a month. One instrument that was finding its place and becoming very popular in the Navy at this time was the banjo. It can be argued that this African-born instrument found its way aboard Navy ships with the arrival of former slaves.

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*Former Navy Musician and B-1 Bandleader James B. Parsons was the first permanently appointed African-American Federal Judge in the United States, appointed in 1961 by President Kennedy. He presided over the U.S. District Court in Chicago.*



*The Navy B-1 Band performs in a parade in Hawaii. In May, 1944, the band was transferred for duty at Manana Navy Barracks, Pearl City, Oahu, Hawaii for the duration of the war.*

was anti-black." They argue that black minstrel shows brought the issues of slavery to white Americans, especially in Northern cities. Additionally, minstrel music encouraged the growth of popular music.

They state, "Because both white and black men were composing for the productions, both reaped the rewards of the notoriety." It can be further argued that black minstrelsy provided the first large-scale opportunity for African-Americans to enter show business.

During the post-Civil War period and Reconstruction, the Navy became more divided. Jim Crow laws began to take hold nationally, white supremacy groups gained a foothold and, without an opposing civil rights voice, African-Americans became socially marginalized. In 1913 Woodrow Wilson signed the National Government Act which segregated all government offices.

While racial segregation began to grip the Navy, music remained a unifying voice, and several African-American Sailors found music provided an escape from the pressures of the racial divide. One example of this was the great American composer and World War I veteran, William Grant Still. In his words, "There was a navigating officer...who loved to dance, loved music and everything. When he found out that I played the fiddle...all I had to do was play in the middle of the day and play a little for dinner. Nothing else to do but sit around, never swabbed any decks."

In 1919, the United States Navy closed its doors completely to first enlistments of African-Americans. These doors would remain closed until 1932. By the 1920s, African-Americans accounted for less than one-half of one percent of the total Naval force.

At a time of such racial segregation, one Navy musical ambassador stood tall. This was Alton Augustus Adams, a Virgin Islands musician, composer and teacher who believed that education was the path to equality and that music was its voice to affect social change. In 1917, on the brink of entering World War I and fearing the German navy would build a submarine base close to its shores, the United States purchased the Virgin Islands from Denmark. At the time, Mr. Adams was bandmaster of a community band on the Islands and had already established an international name for himself through articles he wrote for journals like "Jacobs' Band Monthly." They solidified his stature as one of the pioneers of the band movement.

In order to bridge the social gap between itself and the local population, the Navy turned to the music of Mr. Adams and his "Juvenile Band." On June 2, 1917, this community band was renamed the United States Navy Band of The Virgin Islands, and these musicians became the first African-American rated musicians

of the modern Navy, with Adams as its Bandmaster, the first African-American to receive this rank.

While aware of the social injustices that plagued the United States, Adams believed that change could come through the arts. To support his belief, he embarked upon a Navy-sponsored tour of the East Coast of the United States in 1924. This tour became one of his greatest achievements. Although the tour was intended to promote the Virgin Islands as a vacation destination, it had a much stronger effect towards the social causes of minorities. As historian Mark Clague points out, "even if the Navy intended to use Alton Adams as a shield to ward off criticism of its racial policies, this event soon escaped the Navy's control. Navy officials could not have imagined that Adams would co-opt the Navy's own agenda and make the military an unwitting collaborator in the Harlem Renaissance. Within six months, the Navy's token 'colored band' would be parading through the streets of Harlem, and Adams would pull off a publicity coup of his own." In the words of Adams himself, "Above all, the tour had a profound and last-

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# Around the Fleet: Supporting Music in the Schools Month

*Story by MU3 Dave Yeager, edited for length*

**GREAT LAKES** - In partnership with Waukegan Public Schools, Lakes Community High School and Wauwatosa East High School, Navy Band Great Lakes supported Music in the Schools Month with local performances and clinics.

Our brass quintet, the Brass Ambassadors, performed concerts for grades K-5 with an enthusiastic response from the students and faculty. The concerts included a wide variety of patriotic and popular arrangements, including the theme to "Spongebob Squarepants", "Rubber Duckie", "Popeye the Sailor Man" and "The Chicken Dance". The quintet members also gave instrument explanations and demonstrations during the performance. Mrs. Vanessa Campos, principal of Carman-Brucker Elementary praised the quintet for their job well-done and hoped to have the quintet back in the future.

At local high schools, members of NBGL presented clinics to students of the senior and junior bands in preparation for their spring concerts. Clinicians covered topics on tuning, breathing, tone production, practicing routines, performance preparation and instrument care. The student response was overwhelmingly positive, including many requests for NBGL to return in the future for more clinics and performances.

The clinicians for these events were: MU2 Kurt Zemaitaitis, MU2 Kevin Creasy, MU2 Brian Taylor, MU2 Jennifer Goins, MU2 Willie Brandon, MU3 Brett Owens, MU3 Nate Ward, MU3 Elizabeth Fisher, MU3 Patrick Reynolds, MU3 Jonah David, MU3 Bruce Fisher and MU3 David Yeager. The Brass Ambassadors are unit leader MU2 Zemaitaitis, MU2 Creasy, MU3 Ward, MU3 Reynolds and MU3 Yeager. 🎵



*Lake Villa, IL (Feb. 24) - MU3 Patrick Reynolds directs trombone students during a clinic. U.S. Navy photo by MU2 Kevin Creasy.*



*Story by MU3 Stephanie Elcewicz, edited for length*

**"You don't know how special your performance was for some of these kids. The music program was cut six years ago. For many of the students, it was their first time seeing or hearing musical instruments live."**

*- Ms. Susan Chin, Veazie Elementary School Principal & retired member of 88th Army National Guard Band*

**NEWPORT** - Navy Band Northeast's Chamber Group has performed in several public schools throughout the Northeast region. The Chamber Group is a twelve-member unit, consisting of a percussionist, five woodwinds, and five brass instrumentalists, led by MU1 Ryan Hudson. This group's repertoire spans a wide variety of genres including classical, dixieland, and traditional patri-

otic music.

For educational outreach performances, the Chamber Group starts together, then breaks into a woodwind quintet and a brass quintet. These groupings along with individual instrument demonstrations, allow the audience to hear a variety of musical styles and to distinguish the different timbre of each voice.

On February 28, the NBNE Chamber Group gave two performances at Veazie Elementary School in Providence. The students' reactions indicated that they thoroughly enjoyed learning about each instrument. Their excitement and curiosity peaked as MU2 (SCW) Christopher Jerome walked to the front of the stage with his tuba. Principal Susan Chin, retired member of the 88th Army National Guard Band, commented, "You don't know how special your performance was for some of these kids. The music program was cut six years ago. For many of the students, it was their first time seeing or hearing musical instruments live." To the students' surprise, Mrs. Chin conducted the Chamber Group during "The Stars and Stripes Forever". Providing musical experiences that some children may not otherwise have is an incredibly rewarding aspect of being a Navy musician! 🎵

# Around the Fleet: Supporting Music in the Schools Month

*Story by MU3 Lucas Swanson, edited for length*



▲ MU3 Judd Burton shows his French horn to some excited students.



▲ MU1 Daniel Bethel fields a question from a young tuba aficionado. U.S. Navy photos by MU3 Lucas Swanson.

**HAMPTON ROADS, Va.** - In support of Music in Our Schools Month, the U.S. Fleet Forces Band Chamber Ensembles performed in schools throughout the Hampton Roads Region from January - March.

The brass quintet, woodwind quintet, and newly formed saxophone quartet perform a wide variety of genres and styles, ranging from traditional marches and patriotic favorites to baroque and Broadway transcriptions. Students experience a concert that is both entertaining and educational. "Playing for the children is a pleasant experience. They enjoy hearing each individual instrument and what role they play in the ensemble, although their favorite instrument is the tuba," said baritone saxophonist MU3 Owen Sczerba.

Many of the students have parents or relatives who are in the Navy or another service. The presence of the fine Sailors of the U.S. Fleet Forces Band in these schools strengthens the bond between the military and the communities of the Hampton Roads region. 🎵

## NBNW Outreach With Educators

*Story by MU3 Daniel Bonnin*

**BELLEVUE, Wash.** - Bellevue was resonating with brass music on February 18 as Navy Band Northwest's Olympic Brass Choir performed at the National Association for Music Education Northwest Division 41<sup>st</sup> Biennial Conference (MENC). A standing-room only crowd of approximately 1,000 music students and music educators from the states of Alaska, Idaho, Montana, Oregon, Washington, and Wyoming enjoyed a stellar concert and treated the ensemble to several rousing standing ovations at the conclusion.

The Olympic Brass Choir opened this year's conference and left everyone with a positive impression of Navy Music. Audience members were very enthusiastic in their comments afterwards and many have followed up with performance requests for their own communities. MUC Jonathan Ward, Operations Chief Petty Officer for Navy Band Northwest, reports that "we've already gotten multiple requests from [the MENC performance]. The amount of contacts we made with today's performance is incredible."



◀◀BELLEVUE, Wash. (Feb. 11) - MU3 Gregory Lopes engages with a Seattle area music educator.



◀Navy Band Northwest Director Lt. Patrick Sweeten shakes hands with former Head of Navy Music, CDR (Ret) Michael Burch-Pesses, USN. U.S. Navy photos by MU3 Daniel Bonnin.



# Around the Fleet: Supporting Music in the Schools Month

Story by MUC Nick Pastelak



(March 3) - MUCS Karl Schultz (center) performs Holst's "First Suite", flanked by student musicians Catherine Bush of South River High School and Elias Alayon of Old Mill High School, at the Naval Academy Band's annual "Side by Side" concert. U.S. Navy photo by MUC Nick Pastelak.

to expand the area of eligibility has two purposes in mind," said MUCS Adam Tillett, the concert band's LCPO. "First, of course, is to make this opportunity available to as many students as possible. Secondly, by expanding our pool of candidates, we enhance diversity and make the selection process more competitive."

Bassist MU1 Tom Pitta states, "It's vital that we, as musicians and Sailors, are involved with students. Side by side concerts allow us to influence future music majors, educators, audience members, and maybe even Midshipmen." With clear benefits to all, the members of the Naval Academy Band look forward to more opportunities to make a positive impact on the lives of students. 🎵

Story by MU3 Daniel Bonnin

**KEYPORT, Wash.** - Students from Maplewood

Middle School were treated to a music clinic and concert on March 4 at the Naval Undersea Museum Auditorium. Instructing the student guests were the members of Navy Band Northwest's newest unit, the showband, Deception Pass, along with a few additional NBNW clinicians. After the Maplewood Middle School concert and jazz bands performed their short concert with NBNW members sitting alongside, one hour of instrument-specific instruction followed. Following NBNW's clinics, Deception



March 4 - MU2 Chris Bourgeois teaches a horn student during a clinic for Maplewood Middle School students. U.S. Navy photos by MU3 Daniel Bonnin.

Pass performed a short concert for the students consisting of the songs, "Life is a Highway" by Rascal Flatts, "Crazy" by Gnarles Barkley, "Tighten Up" by the Black Keys, and "Walkin' On Sunshine" by Ghoti Hook. The students were extremely impressed and jumped out of their seats afterwards.

To the great surprise of all the Maplewood Middle School students, parent chaperones, and their band teacher alike, it was announced that this was the debut performance for Deception Pass. Unit leader MU1 Joshua Sullins remarked, "I am very pleased. The students seemed to be very engaged and interested, and I'm very proud of our new unit's performance." With many more upcoming performances over the next few months, Deception Pass is already in high demand and off to a terrific start. 🎵



March 4 - MU3 Richard Hanks gives direction to trombonists during a clinic for Maplewood Middle School students.

# Pacific Partnership 2011

Story by MU2 Selina Gentkowski



*Pearl Harbor - The twelve Pacific Partnership 2011 musicians form three main performing units: a brass quintet, a brass band, and rock band. Deploying in April 2011 for four months aboard USS Cleveland (LPD-7), the group will be supporting the fourth annual Pacific Partnership mission. U.S. Navy photo by MU2 Selina Gentkowski.*

**PEARL HARBOR** - Twelve members from PACIFIC Fleet Band will deploy in April 2011 in support of Pacific Partnership 2011 (PP11). Pacific Partnership is an annual U.S. Pacific Command sponsored mission that works with and through other host nations, non-governmental organizations and other U.S. government agencies to execute a variety of humanitarian and civic assistance activities throughout the Pacific Fleet area of responsibility. The PP11 detachment band will be on board USS Cleveland (LPD-7) for nearly four months.

Three main performing units are within this detachment. The five-member brass quintet will support ceremonies and protocol/VIP events under the direction of MU1 John Wheeler. The brass band, a seven member group, performs a range of music from traditional New-Orleans style music like "Bourbon Street Parade" to more contemporary music like "Godzilla" by Blue Oyster Cult. This group is led by MU1 Scott Wise and is under the musical direction of MU1 John Wheeler. The popular music group, with twelve-members, performs popular music ranging from Motown of the 1960s to top 40 hits of today. This group is under the direction of MUC Scott Helwig, who is also the detachment's Chief in Charge. MU1 John Wheeler stated he is

"very excited to be going and performing the different varieties of music we've all worked so hard to put together."

This year's Pacific Partnership mission is focused on the island nations of Tonga, Vanuatu, Timor-Leste and the Federated States of Micronesia. Past deployments have seen the PACIFIC Fleet Band visit the nations of Cambodia, Vietnam, Singapore and Indonesia. Fleet Bandmaster Lt.Cmdr. David Hodge stated his disappointment in not deploying with the group this year. "It is a rare opportunity to represent not only the U.S. Navy, but our United States through the international language of music," Hodge said. He hopes the members of PP11 will come away with a lasting memory of the good they will be doing in these foreign countries. "It is an awesome feeling to play for folks that might never have met an American, let alone a Navy musician." He also hopes the PP11 band will perform for as many children as possible, as they are the future of good relations between our countries.

Also this spring, PACIFIC Fleet Band will bid farewell to a well-respected leader in our community. Master Chief Musician Robert Roy will retire after 30 years of faithful and honorable service. A native of Somerset, Massachusetts, he enlisted in the Navy in 1981 and served as a trombonist and vocalist for most of his career. After outstanding assignments in SIXTH Fleet, Allied Forces Southern Europe Band, Navy Band Northeast, Navy Band Great Lakes, SEVENTH Fleet, and PACIFIC Fleet Band - Master Chief Roy will retire with a May 26, 2011 ceremony. 🎵





# CNEB Builds Relationships in Africa

Story by MU3 Meg Pedlow

Music is a universal language, and in February, units from Commander, Naval Forces Europe (CNE) Band demonstrated this axiom. Four performing units deployed to seven African countries reaching an audience of over 4,750,000 in live and broadcasted performances. The effort was in support of Africa Partnership Station, a Commander Naval Forces Europe-Africa initiative whose goal is to improve maritime security and build relationships on the African continent. According to Lt.Cmdr. Ken Collins, Director of CNE Band, the band's role is "to act as goodwill ambassadors for the U.S. and provide a public face for the critical mission of APS."

Some of the most effective venues for the band's cultural outreach are schools, where the students always receive American music with enthusiasm. Topside brass band witnessed their incredible impact first-hand after a performance in Tanzania, the last stop on a three-country tour that also included South Africa and Mozambique, when a young boy tearfully asked if the band could give instruments to his school so they could learn to play music like Topside. Top Brass brass quintet similarly thrilled audiences in Togo. When it came time to leave performance sites, the vehicles were always swarmed by cheering students.

In addition to the role music plays in supporting public relations efforts, CNE Band also collaborates with African militaries. The Flagship combo traveled to Ethiopia to assist in training a new Ethiopian Army Band jazz combo. The Ethiopian musicians had little experience with jazz concepts, but by the end of the week participated in a joint performance with Flagship at the U.S. Embassy in Addis Ababa. A highlight of deployment to Gabon, Sao Tome and Principe, Sierra Leone, and Senegal, was a joint ceremony with a Gabonese military band. An impromptu jam session began between the two bands afterwards, providing a memorable experience for Americans and Gabonese alike.

Although conditions throughout Africa are not ideal and the days for the musicians are long, the opportunity to share music in places and with cultures that most Americans will never see is very gratifying. The principal of a school in Togo effectively summed up the impact of the band's work: "We communicate socially with one another through music. We are able to break cultural and language barriers through song and learn from each other." 🎵



▲◀**DAKAR, Senegal** - MU3 Scott Eno meets a fan. ◀**DAR ES SALAAM, Tanzania** (Feb. 23) - MU3 Nicholas Schmit helps a student from Mbuyuni Primary School in Dar Es Salaam, Tanzania try the sousaphone. ▲▲**LOTUS RIVER, South Africa** (Feb. 15) - MU2(SW) Tony Carter performs for children at Buckroad Primary School. ▲**LIBREVILLE, Gabon** (Feb. 27) - MUC (SW) Chris Vlangas and Five Star Brass perform for the Barack Obama School. Photo credits on page 18



# The Greatest Party on Earth

Story by MU2 Nathan Newman

**NEW ORLEANS** - The months of February and March are often associated with cold weather and staying indoors, but not in New Orleans. Here, it's Mardi Gras season. Each year, Sailors from Navy Band New Orleans join locals and visitors alike as they take to the streets in what MU2(SW) Gresh Laing describes as, "the greatest party on Earth."

Navy Band New Orleans has multiple ensembles, each specializing in different styles of music. The band's popular music group, Crescent City Krewe, performed a wide variety of tunes in three massive Mardi Gras parades. For each performance, they sailed through New Orleans aboard the USS Constitution – a parade float aptly named after the world's oldest, commissioned warship afloat. Petty Officer Laing, the group's unit leader, stated that these parades were a great opportunity for Sailors to engage the public. During the 2011 Mardi Gras season alone, Navy Band New Orleans ensembles reached a combined audience of over 1.4 million people.

The Crescent City Krewe did their part, but did not reach these numbers alone. Another Navy Band New Orleans ensemble, the Full Steam Brass Band, shared the parade season aboard the USS Constitution. The group performed traditional and modern brass band tunes in 10 additional parades and events. They appeared in parades for the Krewes of Cleopatra, Ancient Druids, and also had featured performances at the Krewe of Proteus Block Party and the famed French Market. This year's Mardi Gras celebrations culminated with a performance in the five-hour Krewe of Rex parade, which attracted an audience of over 450,000 people. The Full Steam Brass Band's unit leader, MU1(SW) Trae Cummings, noted that in addition to being a great opportunity to engage the public, such wide exposure often brings more future performance opportunities for the band. In turn, these opportunities allow Navy Band New Orleans to further interact with a public that may rarely see the United States Navy in action.

Another Mardi Gras season has come and gone, but Navy Band New Orleans looks forward to next year. In the meantime, the band knows how to stay busy. They perform annually for over 25 million people throughout the Gulf Coast Region. 🎵



▲ *NEW ORLEANS (March 8) - The Full Steam Brass Band performs for revelers in the Krewe of Rex Parade aboard the USS Constitution Mardi Gras float.*

▼ *The Full Steam Brass Band performs for the crowd in the famed French Market. U.S. Navy photos by MU3 Nathan Newman.*



Mission of official U.S. Navy bands: To provide ceremonial and entertainment services afloat and ashore to enhance Navy presence and coalition building initiatives, support Navy Recruiting goals and objectives, inspire patriotism, elevate esprit de corps, enhance retention and pride in the Naval services, enhance community awareness and public relations, and to provide services that project a positive U.S. and Navy image both at home and abroad.

BUPERS INSTRUCTION 5450.37B



# Sending Off Future Japan Self Defense Recruits

Story by MU2(SW) James Caliva



YOKOHAMA, Japan (Feb. 11) - MU3 Gabriel Brown, lead vocalist for the Orient Express brass band and a native of Anchorage, Alaska, performs a song in Japanese alongside a member of the Japan Maritime Self Defense Force (JMSDF) band. U.S. Navy photo by MC2(SW) Devon Dow/Released

**YOKOHAMA, Japan** - On February 11, the SEVENTH Fleet Band's Orient Express participated in the Basic Training Self Defense Force Send Off Celebration. This celebration is dedicated to future Japan Self Defense Force recruits and their families. Before recruits are shipped off, a celebration is held to reward their bravery and future sacrifices for the coming years. The recruits arrived via humvee, decked out in full battle dress and sat next to fellow soldiers as they contemplated a bright future.

This particular event showcased talents from around the world. Orient Express brass band joined the Japan Maritime Self Defense Force (JMSDF) Band of Yokosuka, and some local high school, college, and community bands, at the Yokohama Prefectural Hall, in Yokohama, Japan.

Orient Express kicked off the music with a solo from unit leader MU2(SW) Collin Reichow, who got everyone's feet tapping to the tune "Second Line". Next was "Bourbon Street on Parade", followed by "Anchor's Aweigh for Bourbon Street". After a bow, they retired backstage to wait for the joint performance that followed. "This was a great performance with an amazing crowd. They were very responsive to all of our pranks and gimmicks. This was a perfect start for 2011," said MU2(SW) Reichow.

For the final musical sequence all performers lined up across the stage. Beginning with the classic military marches they slowly moved from traditional to more modern. Vocalist MU3 Gabriel Brown led a sing-along of "Believe", an inspirational Japanese pop song by the artist, Ayaka for the main act of the finale. "It was incredible to be a part of such a great celebration," said MU3 Brown. "Singing in Japanese for the first time was tough, but it has given me an opportunity to learn the language, and helps me immerse into the culture." Following the concert, the soldiers gave a big thank you standing ovation for the music, and said goodbye to their families as they set off on their new journey. 🎵

## C7FB Member Subs for Tower of Power

**TOKYO** - Tower Of Power (TOP) took the stage at Tokyo's very popular Blue Note Jazz club, on March 13. TOP tours the United States, Japan and Europe annually, playing for sold out crowds.

As TOP was planning their travel to Japan, their lead trumpet player was unable to make the trip. The open spot for the night in Tokyo was filled after a lengthy search, by SEVENTH Fleet Band's very own, MU2(SW) Collin Reichow.

"When I got the call, I couldn't believe I was going to get this opportunity. I grew up listening to them and it could only have happened because I'm in Japan via SEVENTH Fleet." MU2(SW) Reichow's responsibility was the entire lead book all night. "We (Orient Express) were already playing "Soul Vaccination", but I still had to learn several other tunes. "I was preparing two 70 minute sets of music", said MU2(SW) Reichow. The night's set-list contained several standard hits like, "What is Hip", "Diggin' on James Brown", and "You're Still a Young Man". It was a challenge, but he was up to this once in a lifetime opportunity.

One of the most notable trumpet solos throughout TOP's vast history is found in "You're still a Young man". When it was time, MU2(SW) Reichow closed his eyes and took a deep breath. Standing next to Adolfo Acosta, he cued the duet at the beginning of the song. "Everyone knows this chart, and it's the one you tell yourself, 'don't mess up'. I nailed it. It's one of my favorite songs of all time," said MU2(SW) Reichow. "It was incredible being part of a show I've watched for years."

There is a wonderful history between TOP and the Navy Music Program due in no small part to former C7F band member, MU1 Mike Bogart, now in the Naval Academy Band. We are honored to have MU2(SW) Collin Reichow carry on this great relationship. 🎵

Story by MU2(SW) James Caliva



TOYKO (March 13) - SEVENTH Fleet Band member MU2(SW) Collin Reichow stands with members of Tower of Power after the show where he subbed on the lead book. U.S. Navy photo provided by SEVENTH Fleet Band.

# FFB Tours West Virginia and NRD Pittsburg

Story by MU3 Trent Perrin, edited for length



(Top row) - The Fleet Jazz Ensemble, under the direction of MUCS Jackie Friend, performs at Waynesburg University in Waynesburg, PA. (Bottom left) - The Ceremonial Band, under the direction of Ens. Kelly Cartwright, performs the National Anthem at the Pittsburgh Penguins game on March 8. (Bottom right) - MUCS Jackie Friend rehearses the jazz ensemble at Pittsburgh Creative and Performing Arts High School with members of the Fleet Jazz Ensemble playing alongside the students. Photos by MU3 Christopher Roland, MU2 Mallory McKendry, Ms. Rachel Tokarski, and MU3 Christopher Roland/Released

What better way to than to come in from the cold for some hot jazz? The U.S. Fleet Forces Band helped residents shake off the late winter malaise with some hot jazz by its Fleet Jazz Ensemble (FJE). The FJE, directed by MUCS Jackie Friend, spent the second week of March north in Morgantown, West Virginia and Pittsburgh, Pennsylvania at five high schools and two colleges performing a multipurpose mission. The band is always out to make great music and has a reputation for entertaining audiences. The group connected with several hundred potential recruits, displayed what the Navy Music Program is capable of, and proudly represented the U.S. Navy in a part of our nation that does not see Sailors on a daily basis.

Several experiences were enjoyed by the band. The acoustically beautiful concert halls and auditoriums impressed MU3 Hamilton Jackson. Trumpeter MU1 Trevor Spaulding thought playing the National Anthem on the ice at a Pittsburgh Penguins NHL Hockey game was a thrill, and all members were proud to be the first military band to perform the Anthem at the CONSOL Energy Center in Pittsburgh. Navy recruiter IS2 Stephanie Dora commented that having the jazz ensemble perform at the Creative and Performing Arts High School in Pittsburgh did several things to aid in her job. "Having this band in town allows me to show a different side of the Navy, and increase awareness of the Navy Music Program."

The group performed a wide variety of jazz styles, ranging from Duke Ellington classics, to hard bop hits from the Rob McConnell Big Band, to a trumpet duel on "Somewhere Over the Rainbow" featuring MUCS Friend and MU1 Nathan Goebel. The New Orleans Brass Band that has been preparing music for their upcoming deployment in support of Operation Continuing Promise 2011 was featured. Several music teachers remarked that it was great having this kind of music in their buildings to highlight Music In Our Schools Month.

In the end, it was a full week of great performances and gear moves that are a trademark of any Navy Band tour. Drummer MU2 David Ward and Tenor Saxophonist MU3 Owen Sczerba amazed audiences with their virtuosic solos, people like MU3 Leif Osberg and MU3 Steve Freeman helped make sure everything ran smoothly, and vocalist MU2 Mallory McKendry could not stop raving about the appreciative audiences of all sizes. Nearing the close of a 21-year Navy career, bandleader MUCS Friend was proud of the way the group played. "I've enjoyed standing in front of a lot of big bands for a while now, and this band has just been a lot of fun to work with." 🎵



# Touring the Western Pacific

Story by MU3(SW) Amanda Ginn



▲ *HONG KONG (Feb. 22) - MU2(SW) Charles Perkes sings "When the Saints Come Marching In" with the SEVENTH Fleet Brass Band at Hong Kong Disneyland. U.S. Navy photo by MC2(SW) Devon Dow/Released*



▲ *KOTAKINABALU, Malaysia (Feb. 28) - Talking with secondary school students after the show. U.S. Navy photo by MC2(SW) Kenneth R. Hendrix/Released*



**YOKOSUKA** - February 7 the SEVENTH Fleet Band embarked on the USS Blue Ridge (LCC-19) on its spring deployment. The band was energetic and ready to perform in the Philippines, Hong Kong, Singapore, Kota Kinabalu, Malaysia, and Kuala Lumpur, Malaysia.

**MANILA, Philippines** - On February 15, Far East Edition performed for an enthusiastic 3,500 member audience at the Shangri-La Plaza Mall. The concert showcased the brass band, rock band, and big band. Among their large repertoire was a Filipino pop song "Bituing Walang Ningning", which means "The Star Without a Shine" arranged by MU1(SW) Dirk Denton. The audience was delighted to hear MUC(SW) Luslaida Barbosa perform a Philippine song in Tagalog.

**HONG KONG** - After a short underway, the ship anchored in Hong Kong harbor on February 19. Over the next few days the band performed at the American Club, Hong Kong Disneyland, and the Hong Kong Academy (HKA). At HKA the band performed for students of various ages and gave instrument demonstrations between pieces. After the concert, a joint band rehearsal/clinic focused on jazz improvisation. The students had many questions to ask about jazz and Navy music. MU2(SW) John Wylie said, "It's great to see the jazz tradition being taught internationally."

**KOTA KINABALU, Malaysia** - The first day in port was February 28 when Far East Edition performed for the Tshung Tsin Sabah Secondary School. One of the audience's favorites was Maynard Ferguson's version of "Birdland", transcribed and arranged by MU3 Brian Sadler, and featured MU3 Michael Bookman on trumpet. But the students rose to their feet when we began the melody for the new "Hawaii Five-O" theme song (also a Sadler transcription/arrangement). After the show, members of the band met with students to answer questions and share their knowledge. The next day, Far East Edition performed at Perdana Park Malaysia. Though rain started to fall, people huddled under their umbrellas and stayed to watch the whole show.

**KUALA LUMPUR, Malaysia** - The band performed back to back concerts at 1Utama Shopping Center on March 8. The band's performance was very well received. One inspired young lady got up and began dancing with the band's vocalist, MUC(SW) Luslaida Barbosa while she sang Michael Bublé's hit, "Sway".

**SINGAPORE** - The first day in Singapore, March 11, an earthquake measuring 9.0 on the richter scale shook the Sendai prefecture of Japan. By 1500 the papa flag was raised and personnel recalled. The Blue Ridge and SEVENTH Fleet staff made plans to be underway the following morning, heading straight to Japan for humanitarian relief efforts.

**SASEBO, Japan** - Currently, the band is relocated to Sasebo and is ready and willing to assist with any efforts to help their friendly host country. In reflecting on the trip, the band was able to reach out to all and show a positive face of the Navy through music. Despite the shortened cruise, in just over 30 days, the band performed 13 big band engagements for more than 18,000 people across Southeast Asia. Now we continue our busy schedule from Sasebo. Many thanks go to the staff at COMFLEACT Sasebo for their hospitality. 🎵

◀ *KUALA LUMPUR, Malaysia (March 8) - Entertaining locals at the 1Utama Shopping Center. U.S. Navy photo by MU1(SW) Shin Takao.*

# The Bottom Line

Mr. John R. Warren  
john.r.warren2@navy.mil



## FISCAL YEAR 2011 BUDGET CHALLENGES

As most of you have noticed, we have been operating without an approved full-year budget. The continuing resolutions have allowed Navy Music to maintain basic operations for all bands in regards to vehicles, communications, and basic supplies. Our goal was to allow bands to continue normal operations without disruption. We have been successful in most areas but did not have funding to address the unfunded request submitted as part of your normal budget call. This was unfortunate but unavoidable. We will address these items as soon as full funding is available and if the requirements are still valid. We attempt to fund as many request as possible based on mission need and available funding. We also use these request to assess trends in equipment and accessories that could possibly be beneficial as a program purchase for all units.

## UPDATED INTERNAL OPERATING PROCEDURES

As soon as the new NAVSUPINST 4200.99 is released, we will be updating and forwarding our internal operating procedures to all units. All guidance in our current instruction is still valid but the new IOP will include quick reference information to assist you with proper approval directions, purchase file documentation, and overall purchase card program management. Thanks to all your hard work and attention to detail, our program has continually been recognized as one of the best in the Fleet. If you have any suggestions on improvements or efficiencies relating to our purchase card program, please contact me for possible submission in the new instruction. 🎵

MUI S. DeWayne Peters  
steven.peters@navy.mil

## Materiel Manager's Corner

### CHARMS

Since 2004, Navy Music Program has used an online inventory and library database system, CHARMS Office Assistance. CHARMS creator Michael Baker recently completed a major overhaul to make the website modern in appearance and completely changed the functionality of the navigation system. Most users will find the new system design simple to maneuver and its built-in help files/tutorials make learning the new system easier than ever. However, the up-to-date graphic engine has created some latency issues for numerous users, making it difficult to log in. The updated CHARMS program was designed for Internet Explorer 7, so a script error occurs for some NMCI users using Internet Explorer 6. If you experience this error, please call or email me so we can resolve the issue.

### SUPPLY

Six months into a Continuing Resolution (CR) has created some problems with our Supply inventory throughout the Fleet. There are a number of equipment items which need immediate attention once FY11 money is restored. Bassoons, oboes, marching percussion and guitars are at the top of the list. If you play one of these instruments, send me your input now. Based on research, we're planning to purchase the following items:

- Fox 601 bassoons
- Loree English horns/oboes
- Buffet Greenline oboes
- Dynasty DFX brushed aluminum with chrome hardware marching snare and bass drums with T-Max harness
- American Fender Stratocaster, Fender Telecaster and Heritage Groove Master guitars

Guitar amplifiers and flutes are also major purchases for FY11, but we still need input from the Fleet. Please send me an email with any suggestions or feedback. 🎵





# From the Enlisted Detailer

*MUCM Jon Pasch  
jon.pasch@navy.mil*

## OBLIGATED SERVICE (OBLISERV)

An often misunderstood and overlooked term that you will see on a set of orders is Obligated Service, referred to as OBLISERV. Described in its entirety in MILPERSMAN Article 1306-106, OBLISERV is the minimum amount of active service a member must have upon arrival at a new duty station after a PCS transfer. There are several different lengths of OBLISERV:

- CONUS to CONUS transfers: Two years active service upon arrival to the new command
- CONUS to OCONUS transfer or DOD Area Tour: Two years for unaccompanied (no dependents), three years for accompanied (with dependents). An exception is Hawaii where the OBLISERV is three years for both accompanied and unaccompanied
- OCONUS to CONUS transfers: Only one year of OBLISERV is required

If you are accepting orders to an SOM course (ULC/SMC), the OBLISERV is three years from the convening of the course, regardless if you are coming from overseas. If you are selected for instructor duty, the OBLISERV is also 3 years. In the rare case of a Consecutive Overseas Tour (COT), you must OBLISERV to the prescribed tour length of the area in which you are transferring. If you are transferring from CNE and going to PACFLT (Hawaii), you must OBLISERV for three years, since that is the prescribed tour length for that area.

Most importantly, it is imperative that you attain the required OBLISERV within 30 days of receipt of orders. You must also have a PTS quota to be able to reenlist to the required OBLISERV. If your PRD is coming up and you are negotiating for orders, you will want to make sure that you have secured a PTS quota. The last thing you want to have happen is get your golden set of orders rejected because you do not have a PTS quota.

## PRIMARY AND SECONDARY NECs

Last year, Head, Navy Music Program published the removal of the requirement of secondary NECs. If you are in the orders negotiation window (9-12 months from PRD) and you have a secondary NEC, you must submit a Personal Action Request (1306/7) requesting to retain or remove a secondary NEC. It is of the utmost importance to understand that if you desire to retain your secondary NEC, that you are fully capable to perform on that secondary instrument as a primary. Additionally, command leadership must comment on the abilities of a member to perform on the secondary as a primary. Frequently, a set of orders is delayed because this 1306/7 is not on file. Sailors and their leadership teams can help speed the process by submitting this required request upfront. 🎵

## PTS - PLAIN TALK FOR SAILORS

Perform to Serve (PTS) is a PERFORMANCE-BASED program designed to help the Navy keep “our best and brightest Sailors while shaping the Navy force to meet future requirements.” (NAVADMIN 128/10)

**Your performance determines Fleet RIDE/PTS results.** You must qualify for PTS using Fleet RIDE. Fleet RIDE/PTS uses a stacking algorithm – or mathematical computation – that factors specific Sailor performance indicators. Then it creates a ranking of PTS applications based on these factors and determines whether or not you are eligible for an available enlistment quota. The number of available quotas is different for every rate and rating, and changes every month based on needs of the Navy.

Your performance directly impacts Fleet RIDE/PTS determination. Use the TIMELINE and the CHECKLIST provided to prepare for the Fleet RIDE/PTS selection process. Start now to make yourself the best possible candidate for retention!

Understand your options for submitting a Fleet RIDE/PTS application:

- Reenlist INRATE – you request to reenlist in your current rating
- Apply for INRATE and willing to Convert – you request to reenlist in your current rating, but are willing to convert to a new rating
- Conversion ONLY – you request to reenlist in a new rating
- SELRES Option – you request to reenlist in the Selected Reserve
- Separation – you request to separate from the Navy at EAOS/SEAOS

*NOTE: You may submit a Fleet RIDE/PTS application for **SELRES** any time within your 15-3 month window.*

[Ed. – Excerpt reprinted from "PTS- Plain Talk for Sailors." Learn more about PTS at: <http://www.npc.navy.mil/CareerInfo/PerformtoServe/>]

# Sound Bytes

MUI Erin Horn  
erin.horn@navy.mil

## From the Editor Errata

If we miss something, or make a mistake, please let us know so we can correct it.

### Advancements

MU3 Rebecca McClelland  
MU3 Christina Freeman  
MU3 Rodney Hampton  
MU3 Katherine Kalinowski

## Program Notes submissions deadline:

### June 15<sup>th</sup>

But don't wait! You can submit articles and photos as they become available.

Remember to include headlines, author, photo captions and credits, date and place of story. Please route submissions through your chain of command.

PAOs should send in both the August 2010 revision submission form and the articles and photos submission form.

Late submissions may not be included.

You can reach the editor at  
erin.horn@navy.mil

## ENLISTED INCENTIVES: LOAN REPAYMENT PROGRAM

The College Loan Repayment Program (LRP) eligibility has been expanded for all ratings shipping to RTC during FY11 and FY12. The previous message gave eligibility for all ratings shipping only through FY11.

Since many of our applicants have college degrees and may qualify for this program, Audition Supervisors should be familiar with the basics to help advise applicants about this huge enlistment incentive. Did you know:

- Eligible loans are federally guaranteed and include Stafford, Perkins, Ford, Title IV, Federal consolidated loan, etc. Credit based loans (signature, private, alternative loans do not qualify for LRP)
- Pay personnel and career counselors don't receive information about this program
- FAQs about LRP and current incentive programs are listed on Navy Recruiting Command's Enlisted Incentives webpage at:  
<http://www.cnrc.navy.mil/EIncentives/default.htm>.
- Detailed information about LRP is found in the Navy Recruiting Manual, Vol IV, chapter 6, section 4. The manual is online at: [www.cnrc.navy.mil/publications/directives.htm](http://www.cnrc.navy.mil/publications/directives.htm)


On this end, we have added a paragraph about LRP eligibility to all audition acceptance letters to alert applicants and their Recruiters of this incentive, but Audition Supervisors should be including LRP information as part of their standard conversations and correspondence with potential MU applicants.

## APPLICATION FOR THE NAVY MUSIC PROGRAM

I'd like to encourage Audition Supervisors to review applicants' Application for Navy Music Program and ensure all blocks are completely filled out. Frequently left blank are the details about degrees attained, date earned, and the check boxes for if the degree is music related. This information is helpful to evaluate the training, experience and performance ability of musicians who audition.

The current application is NAVPERS 1130/11 (Rev. 5-08). We are in the process of revising the application for clarity and form, but until it is released, please scrub for completion before submitting the application.

## MU HELPFUL DOCUMENTS ONLINE

Navy Personnel Command has recently updated its website, and since Navy Music Program's site is hosted under the NPC site, we have undergone a facelift as well. We've included a "Helpful Documents" page that contains the phone directory, useful references for Operations, reference and study manuals like the Basic Music Book, and more. This page was previously called the "Briefs" page, via CAC log-in on the old site, but the current format makes it more visible from the home page, while maintaining CAC log-in security. Please let me know if you have any suggestions for this page. 



# NAB Showcases Even Keillor'd School of Music Gets an Insider's View

*Story by MUC Nick Pastelak*

**ANNAPOLIS** - In February, the Naval Academy Band's jazz ensemble, Next Wave, gave two performances featuring the music of guest artist, Mr. Dan Cavanagh. Cavanagh is Associate Director of Jazz Studies and an Associate Professor of Music at the University of Texas at Arlington. A recipient of numerous awards – both nationally and internationally – he is quickly emerging as one of today's preeminent jazz band composers. Next Wave is familiar with Cavanagh's work. Several of the charts on February's concerts in Annapolis and at Georgetown University such as "Split Rock" and "Phase Space" appear on the ensemble's recently released CD, "Just Gettin' Started...."

Next Wave has a history of featuring new works and their composers. Past performances have showcased the work of MSG Vince Norman with the U.S. Army Band, MUC Steve Williams of U.S. Navy Band's Commodores, Will Campbell of the University of North Carolina at Charlotte, and Grammy Award-winning jazz vibraphonist, Dave Samuels. "There is so much great music coming out, we can't book enough performances to play it all... but we're going to try!" says Next Wave unit leader, MUC Joe McCarthy.

The band's next performance in April will welcome Mr. Darryl Brenzel, a retired member of the Army Band's Ambassadors, who currently serves on the faculties of Towson University and Archbishop Curley High School in Baltimore, Md. His recently premiered transcription for jazz ensemble of Igor Stravinsky's Rite of Spring will be the featured work. How can an orchestral masterpiece of that magnitude be performed by a jazz ensemble? That's a whole different article. Stay tuned...

*Story by MU3 Ashley Monroig*

**SAN DIEGO** - Every week millions of Americans tune in to enjoy NPR's week-end programming. Perhaps they don pajamas and listen by the fireplace, or listen as they drive between Saturday afternoon errands. On February 26, a privileged audience viewed "A Prairie Home Companion" while it was broadcast live from the sold-out Civic Theatre in San Diego. Navy Band Southwest's Ceremonial Band was honored to be invited to participate as guest performers on the show. Long time fan of the program MU1 Evan Vis said of the experience, "It was exciting (and intimidating!) to be a part of a live radio show that went out to four million people! To watch Mr. Keillor put together his show, working with us, his stage band, and other guest artists...it was very interesting. It kind of seemed like he was sometimes 'flying by the seat of his pants', but he does this every week, so I'm sure he knew exactly how it was going to come out."

Under the direction of Lt. Mark Corbliss, NBSW played traditional marches that inspired patriotism and had Garrison Keillor tapping his toes in time. After the Ceremonial Band played "National Emblem", Garrison Keillor remarked, "Nobody does ceremon(ies) as well as our armed services." Several members of NBSW were featured on the program. MU3 Stephanie Robinson was one such member, and performed "Moonlight On the Pier" for solo trumpet accompanied by The Guy's All-Star Shoe Band. Lt. Corbliss was interviewed by Mr. Keillor, and had the opportunity to explain the Navy Music Program's purpose and mission to listeners across the country. A recording of and photos from this performance can be found in the online archives for "A Prairie Home Companion".

*Story by Ms. Kathy Weiss*

**LITTLE CREEK** - On January 12, the School of Music sponsored a screening of the film "The Wrecking Crew" directed by Denny Tedesco, son of legendary guitarist Tommy Tedesco. The film is an entertaining documentary that relates the story of the mostly uncredited, group of Los Angeles studio musicians who played on countless records, movie soundtracks, and television theme songs in the 1960s and 1970s. Collectively, their roster of hit songs is unmatched in the recording industry, numbering into the hundreds and spanning decades. They've been significantly instrumental in building the rise to stardom for a varied list of popular artists from The Beach Boys to Frank and Nancy Sinatra; from The 5th Dimension to Sam Cooke; from The Carpenters to Cher. The Wrecking Crew crafted some of pop music's most timeless and recognizable songs and yet, outside the industry, few people could name a single member.

When a hit record was the desired result, there were no others to consider but The Wrecking Crew, as the film unveils, lent far more to these hit songs than mere instrumentation. Director and writer Denny Tedesco's chronicle of pop music's Heyday delves back to the late 50s, the 60s and the 70s, an era of all night recording sessions in cramped, smoke-filled rooms, when real musicianship was not only appreciated, it was demanded. Stocked with rare, historical footage and interviews with the group's members, it includes testimonials from music giants Dick Clark, Herb Alpert, Glen Campbell, Cher and Brian Wilson.

Denny Tedesco presented the film and answered questions from the audience afterwards. Two showings were offered—an afternoon screening for the School of Music students and staff, and an evening viewing open to the public. In regard to the session musicians, Denny stated, "After World War II, they never thought they could make a living playing an in-

strument. They had a work ethic that's missing today."

The showing was arranged through the efforts of Lt. Dave Evans, Training Officer at the School of Music. States Lt. Evans, "The School of Music has been extremely fortunate to be able to host a screening of Denny Tedesco's unreleased documentary film *The Wrecking Crew* here at JEBLCFS. The students have the rare opportunity to see an insider's view of the history of modern recorded popular music as told by the artists themselves. This unique perspective will allow them to have a much more informed understanding of the development and application of many of the musical concepts covered in their training at SOM, which will in turn give them a greater chance at success in their operational units. Our many thanks to Denny for his fine work and willingness to share it with us."

For more information, visit the website: <http://www.wreckingcrew.tv/>

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*...History of African American musicians continued from page 4*

ing impact upon the minds and attitudes of African-Americans, who saw our accomplishments not only as a vindication of the race, but also an opportunity for better treatment and greater equality."

One catalyst for social change in the Navy came when a messman named Dorie Miller distinguished himself in December 1941. A citation for his valor reads, "For distinguished devotion to duty, extraordinary courage and disregard for his own personal safety during the attack on the Fleet in Pearl Harbor, Territory of Hawaii, by Japanese forces on December 7, 1941. While at the side of his Captain on the bridge, Miller, despite enemy strafing and bombing and in the face of a serious fire, assisted in moving his Captain, who had been mortally wounded, to a place of greater safety, and later manned and operated a machine gun directed at enemy Japanese attacking aircraft until ordered to leave the bridge."

For his valor, Miller was initially awarded a Letter of Commendation,

recognition far below what he deserved. The media, notably the Pittsburgh Courier with its double "V" campaign, heard of Miller's story, and pressured President Roosevelt and other government officials to give Miller proper recognition for his service. Further, they used the opportunity to make a stronger appeal for the Navy to integrate the ratings.

Months after the event, the President ordered Secretary Knox to award Miller the Navy Cross, one of the Navy's highest honors.

By 1942, the social pressures against Roosevelt and Knox became too great. On March 31, 1942, Roosevelt ordered Knox to open all ratings to African-Americans. In his Executive Order, however, the President would limit those ratings to shore billets, and much of the Navy would remain segregated.

In 1944, real social change occurred in the Navy, with the appointment of James Forrestal as Secretary of the Navy. One of his first items of business was the creation of the Navy's first official policy regarding the treatment of African-Americans. This document stated "The Navy accepts no theories of racial difference in inborn ability, but expects that every man wearing the uniform be trained and used in accordance with his maximum individual capacity determined on the basis of individual performance." To Forrestal, separate was not equal. After his appointment as Secretary of Defense in 1947, he pushed President Truman to sign Executive Order 9981 on July 26, 1948. This order effectively fully integrated the Naval service.

In the same year as Truman's order, Marshall Hawkins entered Naval service. A musician with many talents, Hawkins found himself immersed in a career that would take him through many ports. Eventually, he would become the first African-American Master Chief Musician. Hawkins was in the first wave of musicians who entered the newly integrated Navy School of Music in Washington, D.C. Later returning as an instructor, Hawkins was known as tough and fair, and never sacrificed his high standards in preparing future enlisted leaders and officers. In 1969, when the Navy created its premiere jazz ensemble,

the Commodores, he was called upon to help chart a course of professionalism that remains to this day, a hallmark of this famed ensemble. In 1971, Hawkins retired from active duty.

In 1972 then-Chief of Naval Operations Admiral Elmo Zumwalt signed directive Z-116 which opened all Navy ratings to women. That year, the Navy Music Program welcomed its first rated female musician, Evangeline Bailey, who also happened to be African-American. The daughter of a career Navy man, Bailey told *Ebony* magazine in 1972 that she "was tired of the day to day of college. I left school and thought the Navy would at least offer meals and spending money." Enlisting as a hospital corpsman, Ms. Bailey was stationed at National Naval Medical Center in Bethesda, Md., when a member of the Navy Band in Washington, D.C., requested that she audition for the band. She did and that same year made her debut on a European tour with the Navy's premier rock band, Port Authority.

African-American musicians have stood by their fellow Sailors in the cause of freedom and liberty around the world. These Sailors not only served their country, but also fought for social justice. Their story is a rich narrative of the spirit of our nation's complex history.

We end as we began, with the words of Martin Luther King:

"Music makes people kinder, gentler, more staid and reasonable. I am strongly persuaded that after theology there is no art that can be placed on a level with music; for besides theology music is the only art capable of affording peace and joy of the heart."

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*Article photo credits: Photographs on cover and page four courtesy of the North Carolina Museum of History. Photograph on page three courtesy of Great Lakes Naval Museum. Photos compiled by MUI Steve Carmichael, Historian, Navy Band*

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*APS article photo credits from page 9: U.S. Navy photos by MUC(SW) Chris Vlangas; Mr. Rogers Cidosa; MC3 William Jamieson; U.S. Embassy Staff/Released*



## *Navy Music: Eye on the Fleet*



▲ KOTA KINABALU, Malaysia (Feb. 28) - MU2(SW) Charlie Perkes of SEVENTH Fleet Band's Far East Edition, sings "When The Saints Go Marching In" for an audience of more than 2,800 spectators at the Centre Point Sabah Mall. Members of Far East Edition are currently embarked on board SEVENTH Fleet command flagship USS Blue Ridge (LCC 19), during the ship's spring patrol of the Asia-Pacific. U.S. Navy photo by MC2 Kenneth R. Hendrix/Released



▲ AUSTIN (March 19) - Members of U.S. Navy Band Country Current perform during the "South by Southwest Music Festival" as part of Austin Navy Week, marking the first time a Navy Band participated in this festival. U.S. Navy Photo by MCC L.A. Shively/Released



▲ *NAPLES, Italy (Jan. 12) – U.S. Naval Forces Europe Big Band Alliance member and guitarist MU2 David Betz plays during a concert at Naval Support Activity Naples. The concert was part of the 2011 DODDS Europe Jazz Seminar. U.S. Navy photo by MC2(SW/AW) Felicito Rustique/Released*



▲ *WASHINGTON, D.C. - Guest soloist Branford Marsalis rehearses with the U.S. Navy Band Commodores jazz ensemble in preparation for his performance during the Navy Band's 34th International Saxophone Symposium. U.S. Navy Photo by MUC Stephen Hassay/Released*



▲ *TAMPA, Fla. – USS Constitution's color guard and MU3 Sean Meyer of Navy Band Southeast perform the National Anthem for a basketball game at the University of South Florida Sun Dome as part of Tampa Bay Navy Week. Navy Weeks show Americans the investment they have made in their Navy and increase awareness in cities that do not have a significant Navy presence. U.S. Navy photo by MC1 Frank E. Neely/Released*





▲ NAPLES, Italy (Jan. 12) – Internationally acclaimed jazz trombonist, composer, conductor, and educator Professor Jiggs Whigham performs with the U.S. Naval Forces Europe big band, Alliance during a concert at Naval Support Activity Naples. The concert was part of the 2011 DODDS Europe Jazz Seminar. U.S. Navy photo by MC2(SW/AW) Felicito Rustique/Released



▲ NEWPORT (March 12) - Navy Band Northeast's Marching Band performs in the St. Patrick's Day Parade. Photo by Mr. John Dillworth, Naval Station Newport/Released

# Navy Music History



▲ This untitled postcard picture dated September 23, 1914 Navy port of Norfolk, Virginia, is unique in that there is a musician of color playing the tuba. The U.S. Navy did have some African-American musicians at this time, but history is too sketchy to provide names of any African-American musicians.

In late 1941, first lady Eleanor Roosevelt had the idea of recruiting African-Americans as musicians and having them play official functions as a way of integrating the Navy. At the same time, the Navy was setting up preflight schools, one of which was based in Chapel Hill.

The U.S. Navy B-1 Band was officially formed on May 27, 1942, when 44 young men were sworn into service at Raleigh, North Carolina. Soon after their swearing in to service, they boarded a train for Norfolk. They were first African-Americans to serve in the modern Navy at any general rank. Prior to their enlistment, African-Americans had served as stewards or mess attendants. Although their service throughout the war was as a segregated unit, the establishment of the B-1 Band marked the first significant move towards integration of the modern U.S. Navy.

During World War II, the U.S. Navy B-1 Band paved the way for the integration of the Navy, and by extension, the full integration of the armed forces.

-By MU1 Steve Carmichael

Historian, Navy Band Great Lakes

*All photos courtesy of the Great Lakes Naval Museum and Naval History and Heritage Command/Released*



▲ The men of the first all African-American U.S. Navy Band, The B-1 Band assigned to Chapel Hill, 1942-1945.



▲ The Commodores of the United States Navy Band was formed in 1969. The jazz band's first leader was African American jazz musician, Master Chief Musician Marshall Hawkins.



# Our Recent Award Recipients

## Meritorious Service Medal



MUCM Willie Harris

U.S. Naval Forces Europe Band

## Navy and Marine Corps Commendation Medal



MUC Emily Dickson  
MUC Laura Grantier  
MUC Nicholas Pastelak  
MUC Scott Silbert  
MU1(SW) Daniel Smith

U.S. Navy Band  
U.S. Navy Band  
U.S. Naval Academy Band  
U.S. Navy Band  
U.S. Naval Forces Europe Band



## Noteworthy Achievements

MUCM(SW) James Malmgren  
MUCM James Rodak

U.S. Naval Academy Band  
U.S. Naval Academy Band

MU1 Travis Siehndel

U.S. Naval Academy Band

MU1 Tia Turner

U.S. Navy Band

MU2 Scott Kiser  
MU3 Derek Brainard  
MU3 Patrick Maples  
MU3 Trent Perrin

Navy Band New Orleans  
Navy Band Northwest  
Navy Band New Orleans  
U.S. Fleet Forces Band

Earned B.A. in Music, Thomas Edison State College  
Completed Annapolis Strides Marathon - 109<sup>th</sup> of 253;  
13<sup>th</sup> of 40 in division  
Completed JFK 50 Mile Ultramarathon - 10h:46m; 620<sup>th</sup> of 1039;  
143<sup>rd</sup> of 210 in division  
Awarded Colonel Finley R. Hamilton Outstanding Military  
Musician Award  
Completed New Orleans Mardi Gras Rock n Roll Marathon  
Earned B.A., Thomas Edison State College  
Completed New Orleans Mardi Gras Rock n Roll Marathon  
Awarded Colonel Finley R. Hamilton Outstanding Military  
Musician Award

## Navy and Marine Corps Achievement Medal



MUC Ben Grant  
MU1(SW) David Baine  
MU1 Andrew Conover  
MU1 Jessica Hatfield  
MU1 David Natseway  
MU1 Thomas Pitta  
MU1 Beth Revell  
MU1 Pasquale Sarracco  
MU1 Phil Scoles  
MU1 Scott Shepard  
MU1 James Swartz

U.S. Navy Band  
U.S. Naval Forces Europe Band  
School of Music  
U.S. Naval Academy Band  
Navy Band Northwest  
U.S. Naval Academy Band  
U.S. Navy Band  
U.S. Naval Academy Band  
U.S. Navy Band  
U.S. Navy Band  
U.S. Navy Band

MU2 Richard Bruns  
MU2 Justin Belka  
MU2(SW) Ross Hartig  
MU2 Douglas Hoskisson  
MU2 Vincent Moody  
MU2 Michael Oliver  
MU2 Megan Petrocelli  
MU2(SW) Justin Strauss  
MU3 Stephanie Brainard  
MU3(SW) Nina Church  
MU3 Alan Holland

U.S. Naval Forces Europe Band  
Navy Band Northwest  
U.S. Naval Forces Europe Band  
U.S. Naval Forces Europe Band  
U.S. Naval Forces Europe Band  
U.S. Naval Forces Europe Band  
PACIFIC Fleet Band  
U.S. Naval Forces Europe Band  
Navy Band Northwest  
SEVENTH Fleet Band  
Navy Band Northeast

# Our Sailors of the Quarter

## Name

MU1 David DeArmond

## 2<sup>nd</sup> Quarter FY 2011

U.S. Naval Academy Band

## Name

MUC David Kolo  
 MU1 Charles Birkby  
 MU1 Nathan Bissell  
 MU1 Luis Lebron  
 MU1 Jeremy Middleton  
 MU1 David Stapp  
 MU1(SW) Shin Takao  
 MU1 Scott Verville  
 MU2(SW) James Caliva  
 MU2 Edward Moore  
 MU2 Chris Morrison  
 MU2 Nicholas Nadal  
 MU2 Kenneth Ordway  
 MU2 William Parrish  
 MU2 Peter Sutorius  
 MU2 Edward Williams  
 MU3 Daniel Bonnin  
 MU3 Jason Gay  
 MU3(SW) Joshua Haney  
 MU3 Michael Jenkins  
 MU3 Andrew Jones  
 MU3 Jessica Schneider  
 MU3 Benjamin Strickland

## 1<sup>st</sup> Quarter FY 2011

U.S. Navy Band Chief of Quarter  
 Navy Band Mid-South  
 PACIFIC Fleet Band  
 U.S. Naval Forces Europe Band  
 U.S. Navy Band  
 School of Music  
 SEVENTH Fleet Band  
 Navy Band New Orleans  
 SEVENTH Fleet Band  
 Navy Band Northwest  
 U.S. Naval Forces Europe Band  
 Navy Band New Orleans  
 Navy Band Northeast  
 Navy Band Mid-South  
 Navy Band Northeast  
 PACIFIC Fleet Band  
 Navy Band Northwest  
 PACIFIC Fleet Band  
 SEVENTH Fleet Band  
 U.S. Naval Forces Europe Band  
 Navy Band Northeast  
 Navy Band Mid-South  
 Navy Band New Orleans

## Transfers to the Fleet Reserve and Retired List

### NAME

### DATE

### COMMAND

MUCS Ben Grant

December 2010

U.S. Navy Band

We wish you "Fair Winds and Following Seas," along with the appreciation of the entire Navy Music Program.



# *Our Sailors of the Year*

## **Name**

## **2010**

Ms. Kathy Weiss  
 MU1(SW) Justin Bengé  
 MU1(SW) Bradley Blanchard  
 MU1 David Bogart  
 MU1 Gunnar Bruning  
 MU1(SW) Ian Charleton  
 MU1 Andrew Conover  
 MU1 Ryan Hudson  
 MU1 Taylor Launt  
 MU1 Matthew Manturuk  
 MU1 Julie Peters  
 MU1 Ryan Ringnalda  
 MU1(SW) Thomas Schiffer  
 MU1 Mark Stout  
 MU1 Kurt Zeigler  
 MU2 Rich Bruns  
 MU2 Jesse Carmona  
 MU2(SW) Dirk Denton  
 MU2 Zachary Ellerbrook  
 MU2 David Gonzalez  
 MU2 Jeffrey Hotz  
 MU2(SW) Gresh Laing  
 MU2(SW) Clint McClanahan  
 MU2 Vincent Moody  
 MU2 Megan Petrocelli  
 MU2 Robert Taylor  
 MU3 Michael Caracciolo  
 MU3 Matthew Gilfillan  
 MU3 Stefan Griffin  
 MU3 Marc Heskett  
 MU3(SW) Charles Perkes  
 MU3 Trent Perrin  
 MU3 Leeland Rothrock  
 MU3 Nathan Ward

School of Music Civilian of Year  
 U.S. Naval Forces Europe Band  
 SEVENTH Fleet Band  
 U.S. Fleet Forces Band  
 U.S. Navy Band  
 School of Music Instructor of Year  
 School of Music & CSS  
 Navy Band Northeast  
 PACIFIC Fleet Band  
 U.S. Naval Academy Band  
 Navy Band Mid-South  
 Navy Band Great Lakes  
 Navy Band New Orleans  
 Navy Band Southeast  
 Navy Band Southwest  
 U.S. Naval Forces Europe Band  
 Navy Band Southwest  
 SEVENTH Fleet Band  
 Navy Band Mid-South  
 Navy Band Northeast  
 Navy Band Great Lakes  
 Navy Band New Orleans  
 U.S. Fleet Forces Band  
 U.S. Naval Forces Europe Band  
 PACIFIC Fleet Band & COMPACFLT JSOY  
 Navy Band Southeast & CNRSE JSOY  
 Navy Band Southwest  
 Navy Band Mid-South  
 Navy Band Northeast  
 Navy Band New Orleans  
 SEVENTH Fleet Band  
 U.S. Fleet Forces Band  
 PACIFIC Fleet Band  
 Navy Band Great Lakes

# Important Dates In Navy History



January – **Navy Band New Orleans** established on board *Naval Support Activity New Orleans*. (1971)

–**United States Navy Band** welcomes home the 52 Americans held hostage by Iran. (1981)

1<sup>st</sup> –**U.S. Navy SEALs** created. (1962)

13<sup>th</sup> –**Senior Enlisted Advisor of the Navy** appointed. [Later **Master Chief Petty Officer of the Navy**]. (1967)

–Fire on *USS Enterprise (CVN 65)* kills 28. (1969)

–The doors to the **School of Music** were opened to African Americans. (1945)

16<sup>th</sup>–Operation Desert Storm begins. **SEVENTH Fleet Band** on board *USS Blue Ridge (LCC 19)*, Flagship for Commander, *Naval Forces Central Command/Commander, SEVENTH Fleet*. (1991)

19<sup>th</sup>– **LT Charles Wilkes**, in the *Vincennes*, discovers Antarctica. (1840)

21<sup>st</sup> –*USS Nautilus (SSN 571)*, first atomic-powered submarine launched. (1954)

February –**John Philip Sousa** guest conducts the **U.S. Navy Band** in a performance commemorating the bicentennial of George Washington's birth. This was **John Philip Sousa's** last performance with a major band. (1932)

4<sup>th</sup>–Congress creates the Navy Cross and Navy Distinguished Service Medal. (1919)

–**Captain John Paul Jones** takes command of *USS Bon Homme Richard*. (1779)

15<sup>th</sup>–*USS Maine (ACR 1)* explodes in Havana Harbor. (1898) 100 years later, **Navy Band Jacksonville** performs for a ceremony in Key West, Fl. for the unveiling of a U.S. postage stamp commemorating the *Maine*. (1998)

17<sup>th</sup> –First contingent of **SeaBees** to deploy from U.S. arrive in Bora Bora. (1942)

25<sup>th</sup>–*USS Ranger (CV 4)*, the first true aircraft carrier, commissioned. (1934)

March–**ATLANTIC Fleet Band**, under the direction of **Bandmaster MUC J. H. Fultz**, deploys to Potsdam in support of President Harry S. Truman and the Potsdam Conference. (1945)

4<sup>th</sup> –The **U.S. Navy Band** established by an Act of Congress. (1925)

19<sup>th</sup>–The Navy issues the first orders assigning women to duty aboard a combat ship, *USS Eisenhower (CVN 69)*. (1994)

31<sup>st</sup> –Commodore Matthew C. Perry, younger brother of the well known Commodore Oliver Hazard Perry, signs historic Convention of Kanagawa, a treaty opening trade between the U.S. and Japan. (1854)